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is a sufficient explanation. The forests are now all enclosed, and constitute a part of the pasture lands. The undergrowth and thick masses of shrubs, brambles, and creepers have disappeared; the most of our little swamps are reclaimed; and as these changes have occurred in the forest and field, fashion has prescribed a smooth lawn, with scattered trees and clumps of summer bedding plants around our dwellings, in place of the thick masses of shrubbery which were cultivated a few years ago. And it is the birds which found their nesting-places and their food supplies in this shrubbery and undergrowth which have most thoroughly disappeared.

The robin finds good nesting-places and an abundance of summer food; the Baltimore oriole suspends its nest from the drooping branches of the elm; and both these birds are content to remain with us. In the forest and field, where the English sparrow does not intrude, the thrushes, the warblers, the fly-catchers, finches, and black-birds are by no means as abundant as formerly. Their nesting-places are greatly restricted, their food supplies diminished, and they find no thick copses, under the cover of which they delight to hide themselves, and in which so many find a large part of their supplies of food. Their nests are more exposed, and their life is made uncomfortable by these changed conditions, and they are driven to seek homes more congenial to their habits.

A care for our forest reserves, which will protect them from the intrusion of domestic animals, and permit the renewal of the dense undergrowth which has been destroyed, and the culture of thick masses of shrubbery about our dwellings, will secure a return of the exiles, and *perhaps* a contest for the occupancy with the imported birds. We shall then learn whether they can dwell together in amity or not.—*M. C. Read, Hudson, Ohio.*

ANTHROPOLOGY.¹

HABEL'S ACCOUNT OF ANCIENT GUATEMALAN SCULPTURES.—The Smithsonian Institution will issue, in a few days, an illustrated pamphlet of eighty-six pages, by Dr. Habel, upon a wonderful series of sculptures from Santa Lucia Cosumalhuapa, Guatemala, near the capital. It is impossible, in a brief note to epitomize a work of such great merit. We give a few of the concluding remarks of Dr. Habel in his own words:

“These sculptures of Santa Lucia Cosumalhuapa are to me the most interesting of the kind that have been preserved of the ancient inhabitants of America, furnishing as they do, unequivocal proof of the advanced culture to which their constructors had attained. Those found in other localities represent either single individuals, or groups in which the relations are obscure; but the bas-reliefs of Santa Lucia in every case but one present

¹Edited by Prof. OTIS T. MASON, Columbian College, Washington, D. C.

scenes in which there are generally two actors, one of them being a mythological personage. We are introduced into the very feelings and thoughts of the people, and learn much of their modes of living.

“We are enabled to decide the progress of a people by the perfection to which they had carried the useful arts, by the advancement which they had made in the fine arts and in scientific knowledge, by their religious conceptions, and by their language, including the methods of representing it. A comparison of these also acquaints us with those things which different peoples have in common. Let us therefore compare the sculptures of Santa Lucia with those of other parts of America in these four particulars, in order that we may perceive the resemblances between their fabricators, if any exist, and form some opinion of their comparative status in culture.

“As regards the useful arts, when we consider the hardness of the material, a dark gray porphyry from the volcano of Acate-nango, we are convinced that the Santa Lucian sculptors used tools of great perfection. The advancement of technical skill is further attested by the variety of manufactures represented in the sculptures, such as wood-carving, textile fabrics, shell and metal work, leather work, carved stones, etc. The elevated character of these products of industry is attested by the uses to which they were put. With the exception of sculptures nine and fourteen, there is scarcely anything which indicates clothing merely. Nearly every article which is attached to the body is an ornament, although the drapery suspended from the girdle may have been introduced to hide the genital organs. The foot also may be said to derive some slight protection from its ornamented sandal. The neck, arms, body, and legs, however, are adorned and not clothed. The ornaments of the head, and especially those of the hair, are extremely profuse, reaching often to the ground. It is worthy of notice that no part of the body is mutilated for the sake of beauty, excepting the lobe of the ear, which even in our enlightened age serves the ladies as a means of perpetuating barbarism.

“Again, the variety of forms in the same object is an indication of progress. The headdresses are greatly varied. In one instance it is a crab, in another entwined serpents, and in others it is so complicated as to remind us of the fashions in highly enlightened nations. The most lavish care was bestowed on the hair, which in very few cases indeed appears without ornament, even on the heads of immolated victims. The method of ornamentation seems to have indicated the social position of the wearer. The hair is at times adjusted to resemble a wig, but is generally braided with ribbons, adorned with rings, etc., and reaches in cues to the shoulders and below them. Other yet more complicated ornaments reach to the ankles, and even trail upon the ground,

ending in some animal form, as an eagle, American tiger, or a fish. One of these ornaments which is met with in every case is in the form of a sheathed scimitar.

“This variety is again noticable in the ornamentation of the ear, which assume the form of rings, embossed disks, tassels, etc., and of the neck, which may be a single band, a double collar, a ring with pendant tassel, or a necklace of many rows of beads or stones.

“Generally the wrist of but one hand is adorned with a bracelet, which is either made of some textile fabric or consists of rows of stone or metal beads. The other hand is inclosed in a human skull or in that of a fierce animal. If these are the skulls of immolated victims, we have here the evidence of the sacrifice of animals as well as of human beings.

“The waist above the hip, is surrounded by a broad stiff girdle, the upper portion which stands off from the body. On the back part of it is usually seen the head of a ferocious animal with open jaws replaced in one instance by a human head. From the lower edge of the forepart of the girdle descend two kinds of sashes, the one surrounding the thighs, the other tied in a bow-knot in front. The material of these sashes varies greatly. In one instance it appears to consist of leaves and flowers; in another, that of the priest, it is replaced by a serpent. A twisted band tied in a bow replaces the girdle on the waists of the immolated victim.

“The ornamentation of the leg deserves especial attention. A band with pyriform pendant encircles the right leg below the knee. A single pendant is attached to the band in all cases, excepting that of the person sitting on a throne, where the entire lower edge of the band visible is occupied by six pendants. From this circumstance this person is supposed to have been the chief, or grand master—to use a heraldic term—of an order of which the others were simply knights or laymen. The occurrence of the same ornament on the neck of the figure supposed to represent the sun, indicates that an order may have existed in honor of the sun, and the members thereof may have been knights of the sun, who had their counterpart in the Virgins of the Sun in Peru.

“This instance of wearing a badge on the leg below the knee is remarkable in its resemblance to the Order of the Garter in England. It is impossible to suppose that one people imitated the other, but we have here a striking illustration of the development of similar thoughts and ideas in individuals and nations widely separated in time and space. This is further impressed in the fact that these knights only wore their distinctions on high and festive occasions, or when adoring their gods; while on ordinary occasions, as with the sick man, a simple rosette takes the place of the badge.

“The protection of the feet is greatly diversified. Exceptionally

both feet are nude, but generally the bottom of one or both feet is protected by a sole, which is rolled up more or less to cover the upper part of the foot. The toes, with few exceptions, remain unprotected, and in no instance is the covering of both feet alike.

“We come now to speak of the artistic taste of the sculptors of Santa Lucia as an indication of the superior culture of the people to whom they belonged. In the representation of natural forms we attribute the highest culture to those people who imitate nature most closely in her best manifestations. For this reason we should attribute to the ancient Greeks a very high degree of culture if we had received no other knowledge of their civilization excepting the relics of their works of art, which, when attempting to imitate nature, avoid all grotesqueness and caricature.

“In the sculptures of Santa Lucia the human form stands before us, not with ill-proportioned features, but in regular outline combined with marked expression of the countenance. The observance of these details proves a diligent study of the human body. That which does appear as grotesque, must not be attributed to a crude conception or to want of skill, but to the ornamentation, which has a barbarous luxuriance. If we examine the heads in the sculptures of Santa Lucia, we shall find that while they all possess the curved nose so characteristic of the aborigines of America, they have no stereotyped forms; on the contrary, this feature varies with the expression of the face, so as to individualize each person represented. Some of the faces are attractive on account of the quiet expression of their features; and one especially approaches very nearly to our sense of beauty. The engraving hardly does justice to the original.

“Again, just as each art passes through several stages in its progress to perfection, so among all arts there is the same gradation. Thus lyric and didactic poetry are assigned a lower place than epic poetry, and the drama is the most elevated of all. Dramatic conception can originate and be cultivated only by a people who have passed the other stages. The monoliths of Santa Lucia show that their authors had cultivated the poetic sentiment as well as sculpture; for, not only do we find that they had statuary as well as low reliefs, but we have evidence of the degree of poetical elevation to which they had attained. All of the scenes represented are dramatic, and four of them are allegorical. In the two sculptures representing sick men, the individuals are doubtless of high standing. One of them is visited by death in the shape of a skeleton, who draws the attention of the sick man to the fact of his having lived for a number of years, indicated by the signs for numerals, and that it is, therefore, time for him to depart. In the other case, the sick man is visited by the medicine man in the guise of a deer, and reminded of the moderate number of years he has lived, as indicated by the numeral signs. This news would cheer him with the hope of recovery.

“In each of the other two allegorical sculptures, a human being is devoured by a bird—perhaps the Bird of the Sun—as it wears the image of the sun on the breast. This myth, again, has arisen independently in many lands.

“The advancement of a people is also said to be measured by their religious conceptions. If we inquire into the stage which the evolution of the religious sentiment had reached among the people of Santa Lucia, we shall find that they were passing from the adoration of the sun and other heavenly bodies to the worship of men—Anthropomorphism. Among the deities in the sculptures can still be found the sun and moon, but both represented with human forms. The entire body is not given, but only the upper, nobler part. In the images of the deities are preserved the natural human features, not disfigured by any addition of animal organs or fantastic attributes.

“The sculptures prove, alas! that human sacrifices were practised by their makers. The mode of immolation was peculiar. It was not the entrails of the victims which were dedicated to the gods, nor the heart torn from the breast and thrown at the feet of the idol; but we see here the noblest part of the body, the head, severed and presented to the deity.

“Finally, the language of a nation and the methods of representing it are valuable indications of their status in culture. The same may be said of their numeral system.

“It has been frequently affirmed that the aborigines of America had nowhere arisen high enough in civilization to have characters for writing and numeral signs; but the sculptures of Santa Lucia exhibit signs which indicate a kind of cipher writing, higher in form than mere hieroglyphics. From the mouth of most of the human beings, living or dead, emanates a staff variously bent, to the sides of which nodes are attached. These nodes are of different sizes and shapes, and variously distributed on the sides of the staff, either singly, or in twos and threes—the last named either separated or in shape of a trefoil. This manner of writing not only indicates that the person is speaking, or praying, but also indicates the very words, the contents of the speech or prayer. It is quite certain that each staff, as bent and ornamented, stood for a well-known petition which the priests could read as easily as those acquainted with a cipher dispatch can know its purport. Further, one may be allowed to conjecture that the various curves of the staves served the purpose of strength and rhythm, just as the poet chooses his various metres for the same purpose.

“In the supplications of human beings this staff and its knots have a simple form, in the speeches of death the bends are angular; but the staves emanating from the deities are exceedingly complicated, and proceed, not from the mouth, but from the head or neck. To the variously bent and ramified staves of the deities,

divers flowers, fruits, and mythological emblems are attached in addition to the ordinary nodes.

“Besides the modes of writing just mentioned the sculptures exhibit another method of representing emotions and aspirations not expressible in words. It consisted in wavy ridges or lines originating either from the mouth or from the girdle of the suppliant, and uniting at the upper extremity, or separated like the conventional sign for flames. The artists of Palenque have expressed a somewhat similar conception by a figure blowing a horn, from the end of which proceed similar wavy lines to designate either the music or the escaping breath. (Stephens, *Incidents of Travels*, c. ii, 354.) Besides these methods of expressing thought there are, as before mentioned, hieroglyphics, chiefly a circular ridge inclosing the head of an animal or a pointed trefoil.

“In regard to the signs for numerals, it is evident that the radix of their system, whatever may have been its value, was represented by a circle, the same sign indicating zero in our system. A single horizontal line may be taken for a unit, two lines intersecting as in a Roman X, some other value, and lines shorter than the unit may be taken for fractional parts. This system of recording numbers throws some light on the question whether the ancient inhabitants of Middle America had any intercourse with the civilized nations of Europe. Evidently, if by accident or design, Egyptians, Phœnicians, Jews, or any other race had imported their civilization into America, some traces of it would be exhibited here.”

ANTHROPOLOGICAL NEWS.—The following brief notices may be of interest to some: In the *Mittheilungen* der Anthropologischen Gesellschaft in Wien, Dr. M. Much has a paper (pp. 203–273) upon agriculture among the ancient Germans, in which he takes the ground that the ancestors of the present Germans were always a settled people in Germany. The paper evinces a great deal of learning. *L'Évolution Sociale en Occident depuis le moyen âge jusqu'à nos jours*, by P. Lafitte, *Revue Occidentale*, Nov. 1878, 4 pp. *Essai sur Symbolique Planétaire chez les Semites*, H. Charency, *Revue Linguistique*, 1878. Bericht über die IX. allgemeine Versammlung der deutschen anthropologischen Gesellschaft, zu Kiel, 12.–14. Aug. 1878, in *Correspondenz-Blatt*, No. 10. The Races of European Turkey: Their History, Condition and Prospects, by Edson I. Clark, Dodd & Mead.

Esquisse d'une Grammaire Raisonnée de la Langue Aleoute. V. Henry. *Revue Linguistique*, Oct.–Dec., 1878. Aborigines of the Housatonic Valley, E. W. B. Canning, *Magazine of American History*, Dec., 1878. Oregon: The origin and meaning of the name, *id.*, Jan., 1879. The Wanga Plant and Voodooism, *Philadelphia Medical Times*, 1878, p. 539.